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table with bronze rim, also from Boscoreale, purchased in 1905, but not hitherto exhibited. It was found in pieces and was put together with some restorations, especially in the leg. The bronze rim is decorated with a beautiful design inlaid with silver and niello.

The removal of the *cubiculum* from the center of Gallery 10 has cleared the whole floor space of that room. It is proposed to use this for Greek sculpture in addition to Gallery 11, which is already well filled. This new arrangement will also enable visitors to see the frescoes on the walls from a greater distance than was possible formerly when the *cubiculum* stood there, as this largely obstructed the view. The general effect of the room has also been brightened by painting the walls a lighter tone, which brings out the varied colors of the paintings.

G. M. A. R.

## DEPARTMENT OF CLASSICAL ART

### THE ACCESSIONS OF 1909

#### I

In Gallery 11 of the first floor, rearranged as described in another article, have been temporarily placed the acquisitions of the Classical Department made during the year 1909. . . . The consignment consists of ten marbles, nineteen bronzes (including as one item a collection of fifteen small pieces), thirty-one vases, nine figurines, and other objects in terra-cotta, and one fragment of stucco with relief. All the objects are of the high artistic standard which we are endeavoring to maintain in acquisitions made in this department. Among the marbles there are four pieces of first-rate importance. These are, besides the Old Market Woman<sup>1</sup>, a splendid Greek Lion, similar in type to the lions from the Nereid monument in the British Museum; a fragmentary statue of a Seated Philosopher, inscribed with the name of the sculptor Zeuxis, remarkable for the fine treatment of the drapery; and a Crouching Venus, another replica of the well-known type of which the most famous copy is the statue from Vienne in the Louvre. A cast of the latter has been placed side by side with our example; a comparison of the two will show the superior workmanship of our example. . . . The other marbles are: a charming small torso of Venus, a Roman portrait bust of the early Imperial period, a Roman sepulchral relief with portrait heads of husband and wife; a fragment of a centaur in *rosso antico*; and a small male head of the Roman period. Besides the above, there is another Greek marble lion of smaller dimensions, which has not yet been shipped from abroad.

The bronzes form valuable additions to our already important collection. They include: three Etruscan mirrors engraved with scenes representing Odysseus attacking Circe, Bellerophon killing the Chimaera, and Peleus and Thetis; two small statuettes, one of Herakles struggling with a lion, the other a Satyr of the same type as the well-known one in the Museum of Naples; a cista-handle in the form of two youths carrying the dead body of a third; several vase handles of divers shapes; and various utensils and objects of a decorative character. Of special interest is also a farmyard group consisting of a country cart, a plow, two yokes, oxen, goats, pigs, and sheep.

Among the vases special mention must be made of a *kylix* (drinking-cup) inscribed with the name

of the maker Hieron ('*Ἱέρων ἐποίησεν*'). As we have but few signed Greek vases, an example bearing the name of one of the foremost vase painters of Athens is an acquisition of importance. This as well as a *kylix* in the style of the painter Epiktetos and a *krater* (mixing-bowl) in that of Amasis II, arrived in fragments and are being put together in our repairing shop. Each of the other vases, especially an exquisite *pyxis* (toilet-box) with an interior scene, has a special interest. An interesting accession is a group of nineteen vases consisting of a large *hydria* (water-jar) and a number of plates, cups, and jugs of the period 300-250 B. C. These were found together in one grave and probably formed a dinner service.

Of the terra-cottas, a flying Eros with admirably preserved colors, a head of a faun, and a small plaque with two women delicately incised are the most interesting.

G. M. A. R.

## THE ANTIGONE OF SOPHOCLES AT RANDOLPH-MACON WOMAN'S COLLEGE

An event, very encouraging to those that still believe in the Classics, occurred at Lynchburg, Va., on March 19th. The young women of the Greek Department of Randolph-Macon Woman's College presented the *Antigone* of Sophocles in the original Greek. Last year, at about the same date, they presented the *Alcestis* of Euripides in the Greek very successfully. Many who took part in that performance appeared also in the presentation of the *Antigone*.

The front of the palace (with its three entrances) was decorated by the students of the Art Department, and presented so realistic an appearance that the four painted Doric columns appeared to be actual columns standing out in space.

A stage, elevated some two or two and a half feet, was used for the actors. The chorus, for want of space, did not attempt any evolutions, but each half-chorus advanced and retired backwards during the singing of a strophe or antistrophe.

The well-known music of Mendelssohn was used in the lyric parts.

The entire performance was excellent. The actors seemed to feel the force of every word they recited.

There was one difficulty which they wisely did not try to overcome. Masks, of course, were out of the question; and any attempt to array the chorus as old men would have led to ludicrous results; so they appeared simply as women. The costumes, not made as they were in ancient Athens, still presented exactly the appearance of the Attic female dress.

The spectators—a large assemblage—were provided with a concise paraphrase to enable them to follow the play. Very few, of course, followed the Greek, and only one or two of them by ear.

The whole performance was very impressive, and the young women deserve great credit for the successful execution of so ambitious an undertaking.

MILTON W. HUMPHREYS.

<sup>1</sup> See THE CLASSICAL WEEKLY 3:53-54,63.